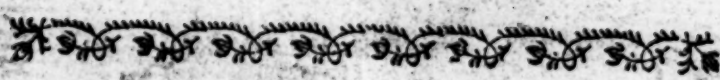


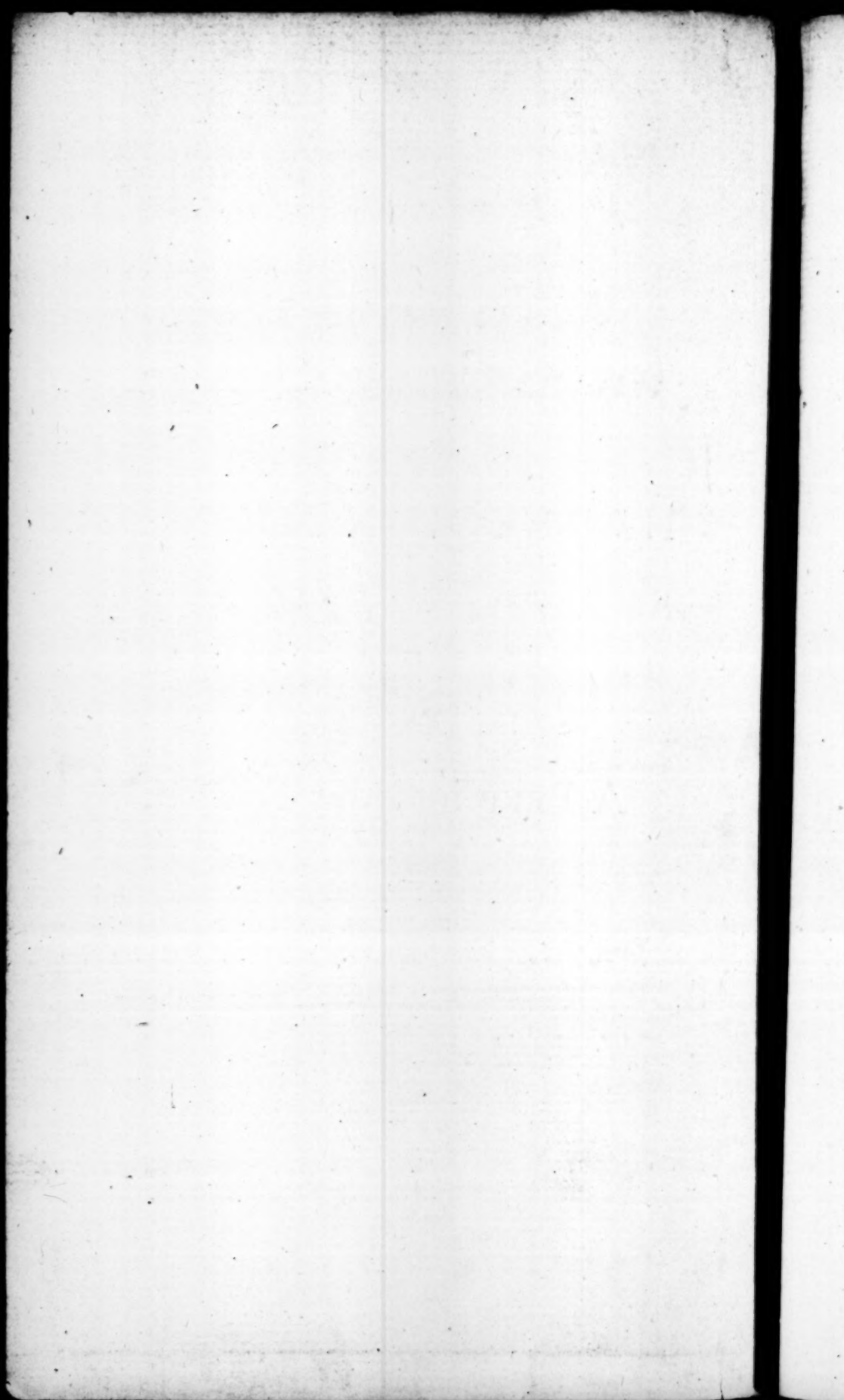
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HARLEQUIN MUNGO;

O R,

A PEEP into the TOWER.





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HARLEQUIN MUNGO;

O R,

A PEEP into the TOWER:

A NEW PANTOMIMICAL ENTERTAINMENT,

IN TWO ACTS:

AS PERFORMING AT THE

ROYALTY THEATRE,

WELL-STREET, GOODMAN'S-FIELDS,

The Pantomime by Mr. BATES.

The Music composed by Mr. REEVE.

The Scenery, Machinery, &c. designed and executed by
Mr. DIXON.

L O N D O N:

Printed by J. SKIRVEN, 65, Ratcliff-Highway,

For J. GRIFFITH, PROMPTER:

And sold by A. CLEUGH, No. 23, Ratcliff-Highway;

by all the Book-sellers in London, and at the
THEATRE.

P R I C E S I X - P E N C E .

DRAMATIS PERSONÆ.

Harlequin, - - - - Mr. LEE LEWES.
Mungo Harlequin, - - Mr. RAYNER.
Pantaloon, - - - - Mr. FOLLETT.
Chinefe, - - - - Mr. COOPER.
Planters, Messrs. GRACE, HUDSON, LEE
STRANGE, &c.
Captain of Ship, - Mr. ARROWSMITH.
Wizard, - - - - - Mr. CHAMBERS.
Keeper of Wild Beasts, and Warder of the Tower,
Mr. W. PALMER.
Macaroni, - - - - Mr. GAUDRY.
Clown, - - - - - Mr. FOLLETT, Junr.
A N D,
Columbine, - - - - Mrs. GIBBS.

In ACT the FIRST,
A Dance of Slaves,—by Messrs. HOLLAND,
BOURK, MENEGE, &c. &c.

In the LAST SCENE, a GRAND BALLET,
By Monsieur MALTER, Mad. CONSTANCE,
Mr. HOLLAND, Miss BITHMIRE, &c.

Sailors, Watermen, Slaves, &c.

HARLEQUIN MUNGO;

O R.

A PEEP into the TOWER.

ACT THE FIRST.

(N. B. The Scenes of the first Act lie in the
(West-Indies.)

SCENE I.

*A pleasant Vale by the River-side, with a View of the
Sea at Sun-set.*

✱....✱ Ship appears, as just come to anchor;
A the Sailors are seen furling the sails,
✱....✱ &c.—A boat comes off with the Cap-
tain and Crew, who immediately enter, as just
landed—they seem pleased at having reach'd
Port,—the Captain sings:

SONG by Mr. ARROWSMITH.

Again we've made the wish'd for Port,
And safe on Terra Firma tread:
No more of winds and waves the sport;
Farewell to Neptune's briny bed:
Requited love, and golden store,
Reward the Tar when dangers o'er.

C H O R U S.

Requited love, &c.

Now opening to the view, my Boys;
Our recompence is near at hand:
From beauty's smiles we'll find new joys,
And traffic's harvest reap on land.
Requited love, and golden store
Reward each Tar when danger's o'er.

C H O R U S.

Requited love, &c.

After the song, boats appear, as landing Slaves
from the ship, and a number of them are led on
by the Sailors, and ranged to be expos'd for sale—
a Sailor then sounds a shell, as customary notice
that the market is open—several Planters enter—
a traffic immediately ensues.

(7)

R E C I T A T I V E.

C A P T A I N.

Oyes, Oyes, Oyes.

Come, Planters, you who wish to purchase prizes,
Be quick in buying, e'er the market rise's.
My Slaves are healthy, youthful, and well-made;
I'll deal with honor, tho' with Knaves I trade.

W O M A N.

Dear Captain, have you got a stout young-man,
Withbreadth of shoulders, he will suit my plan :
I only want a husband kept in awe ;
Who beats me ev'ry day, nor fears the law :

C A P T A I N.

Here's one that's 5-feet-6, quite straight and boney,

W O M A N.

He'll do my business, pray what's the money ?

C A P T A I N.

For thirty pounds he's yours, a strapping blade :

W O M A N.

He's just the thing for me, the bargain's made.

O L D M A N.

Captain I want a handy Guinea Pig,
To brush my cloaths, my shoes, & comb my wig;
Handy at all things, must at table wait;
He cannot do too much—too little eat:

C A P T A I N.

Then take my word, I recommend yon elf,
Mahogany, come forth and shew yourself;
He'll live on yams, and sleep upon the ground,
A fine fresh youth—and yours for twenty pounds:

O L D M A N.

Humph, twenty pounds! a swinging price I swear,
They well may say Mahogany is dear;
His features please me much, so there's the cash,
If he serves well, he need not fear the lash.

J U S T I C E.

Good Captain, have you in your dingy tribe,
A black Amanuensis—or a Scribe;
Quick at his pen, drawing out a warrant,
To serve informers, or commit a vagrant:
One that can read to me the law in fact,

C A P T A I N.

Here's one within the meaning of the act,
Can inform, commit, and is a very black.—

J U S T I C E.

Then him I'll have, me thinks his charcoal mazard,
Of blushing, sure will never run the hazard;
Pray what's his price?

C A P T A I N.

For thirty pounds
You've him and every virtue that he owns.

J U S T I C E (*gives Money*)

Come, follow me, and Cuslos Rotulorum,
Shall introduce your Blackship to the Quorum.

All the Slaves (except Mungo) are disposed of, he is frequently offer'd, and always refused—Pantaloon, with his daughter Columbine, enter attended by the Clown, carrying a para-sol—Pantaloon says he wants a Slave—Captain recommends Mungo, as the only one left—Pantaloon rejects him—the Captain then abates his price, and, at the intercession of Columbine, Pantaloon buys him—the Captain having disposed of all his Slaves, exit. with the Sailors, and Mungo is ordered by his new master to follow him home—Clown offers to attend Columbine with the para-sol, which she declines and goes off with her Father—when they're gone, Clown perceiving Mungo following, orders him to carry the para-sol over his head, and exit. in great state. B

S C E N E II.

A Wood, with a Cottage and Public House.

Pantaloon and Columbine cross the stage, as returning home, followed by the Clown and Mungo—the former still assuming the Master with great consequence, and the Slave attending him with the para-sol—after which, a Chinese Gentleman preceded by a Sailor with a portmanteau, enters, as just landed on the Island—he asks for refreshment—Sailor points out the public-house, and goes in to order some, the Landlord comes out, and brings him a glass of wine,—Chinese having drank, produces a letter, asks him if he knows the person to whom it is addressed, Landlord signifies it is for Pantaloon, and points towards his house—Chinese desires him to send it directly, and inform him of his arrival—then calls on his Servant, tells him he has for the present taken up his residence in the public-house; orders him to fetch his baggage there and exit—the Landlord sends the Sailor with the letter, and goes in after his guest—Chinese servant returns with several black boys, carrying, baggage, &c. and they go into the public-house, Pantaloon comes on reading the letter—enquires of Sailor for the Gentleman who sent it—Sailor goes into public-house and returns with

the Chinese—Pantaloön receives him with great friendship—Chinese enquires after his Daughter, and exit. with Pantaloön to be introduced to her.—

SCENE III.

Pantaloön's House and Plantation,—with a Sugar Mill, &c.

Several Slaves discovered at work at different parts of the Plantation—Columbine appears at the window reading—the Clown [with a whip in his hand]—turns Mungo out of doors—shews him his employment among the Slaves—and menaces him, unless he works fast—Columbine reproves the Clown, for his severity to Mungo, who bows to thank her—Clown then goes into the house again—and Mungo pursues his employment at the sugar-mill—Pantaloön enters with Chinese, and shews him his Daughter at the window—Chinese seems quite enamour'd with her—Pantaloön calls her down, she descends and comes out of the house—Pantaloön introduces the Chinese to her, and recommends him for her Husband; she reluctantly accepts his hand, and asks him to walk into the house—Pantaloön follows them.—Night comes on, and the moon rises—the Plantation bell is

heard to strike, the Slaves leave work, and come forward—some of them form a dance, while others sit smoking segars, drinking, &c. at length they all retire, except Mungo, who appears quite disconsolate at his slavery, and at last determines to make away with himself—for which purpose, he takes off his waist-cloth and fastens it round his neck—then ascends a large tree, [as to hang himself] the branch gives way and he falls, and from the trunk of the tree comes forth a Wizard who reproves him.

RECITATIVE, Mr. CHAMBERS,

Rash mortal, hold—to me attend,
Nor dare attempt thy life to end :
None but a coward let's despair
O'ercome the gloomy brow of care ;
Thy guardian genius see in me,
Who, (by the power of forcery,
Pursu'd thee from the Indian coast :
Thro' wars, in which thy freedom's lost.
In slavish habit now no more be seen ;
Assume the gay, fantastic Harlequin.

(The Wizard waves his wand over him, and he appears as Harlequin.

Receive from Magic, this enchanted sword,—
 Whose power bears no controul from mortal word!

(Sword flies into Harlequin's Hand)

To yonder castle, straight with me repair,
 Where beauty waits to recompense thy care,
 Thy future life submit to fate,
 And time's resolves with patience wait.—

They both go into Pantaloon's House.

(A Chamber in Pantaloon's House, with a Chinese Cabinet)

SCENE IV.

A Salloon in Pantaloon's House.

Enter Pantaloon, followed by Clown, to whom he is giving directions for the preparations for his Daughter's wedding—then calls a black servant girl—produces a bill of fare—gives money, and orders her to go immediately to market—a knocking is heard at the door—Clown runs out, and returns, introducing a lawyer; who has brought Pantaloon the writings for his Daughter's marriage—Pantaloon begs of him to walk in with him, and they exit. together.—Black Girl returns, with basket, as going to market—Clown observes her counting the money, and attempts to take

some—she prevents him—and seems angry—he then coaxes her, and is going to give her a kiss—she hits him a slap o' the face, and runs off—he rubs his cheek and exit.

SCENE V.

A Chamber in Pantaloon's House, with Cabinets in it—

Pantaloon, Chinese, and Columbine, are discovered seated at a table—Chinese takes a box from his servant who is waiting, and presents Columbine with a gilt fan, a wreath of artificial flowers, and other Indian toys—she seems greatly pleased with them—Chinese then orders his servant to fetch in the other presents—servant goes out, and immediately returns with two large China Mandarin figures, and places them in front of the stage—then Chinese moves their heads, which continue in motion some time—after which, he presents them to Columbine, who has them placed on two pedestals in one of the cabinets—the Clown comes on and informs them dinner is ready—Pantaloon leads the way, Chinese with Columbine, and servant follow him—the Clown remaining, sees the fan,

—takes it up, and attempting to fan himself, tears it—then lays it down again frightened—at length he spies the figures—and while he is surveying them, accidentally touches one of their heads, which moves as before; he seems pleased, and as they nod, he bows to them and laughs—the bell rings within, and he goes off to answer it—Columbine then returns, as to fetch the fan, &c.—at which instant the Mandarin figures change to the Wizard and Harlequin—Columbine seems frightened, and Wizard speaks to her.

RECITATIVE, Mr. CHAMBERS.

Be not alarm'd, fair maid, my motly son
 Shall with such beauty ev'ry fortune run;
 Accept his love, and fate shall join your hands,
 In Hymen's constant, happy wedlock's bands.

Harlequin pays his addressee to Columbine—she seems pleased with him—a noise is heard, as somebody coming up stairs—Harlequin and the Wizard retire to the cabinet and change again to the Mandarin figures—Columbine seats herself at the table—Pantaloone with the Chinese and Lawyer enter—examining the marriage contract—they seem satisfied with it.—give the lawyer a fee, and conduct him out—then both seat themselves, and give Columbine the contract to sign, who reluctantly obeys—Pantaloone

signs it, and the Chinese is going to put his hand to it—Harlequin and the Wizard come out of the cabinet again—Harlequin perceiving his mistress going to be disposed of, asks the Wizard what expedient he shall use to regain her—Wizard points to Chinese, and bids Harlequin transform himself to his likeness—which he does : then Wizard waves his wand, and the chair on which the Chinese is seated incloses and conceals him—Harlequin sits down, signs the contract in his place—and (as the Chinese) receives Columbine from her father's hand, together with her portion and a blessing—Harlequin takes an opportunity of secretly informing Columbine who he is, and leads her off—followed by Wizard—Pantaloön seems pleased at having disposed of his Daughter, and seats himself to take a glass of wine—at this instant the chair returns the Chinese to his former situation, who is very angry with Pantaloön, as having confined him to his seat—Pantaloön denies it, and on his part, seems as much amazed—the Clown runs in, and tells them that he has seen Harlequin, disguised as the Chinese, with Columbine ; they seem both greatly enraged, and go off in pursuit—Harlequin, Columbine, and Wizard return at an upper entrance, as closely pursued ; Harlequin asks Wizard what they shall do?—Wizard

recommends a trial of his Magic sword, which Harlequin waves, and the scene immediately changes to

SCENE VI.

A Warehouse, and Store-room above, with a Crane, &c.

Harlequin strikes the table, and it changes to a large chest,—they put Columbine into it—the servants enter, and pursue Harlequin round the stage, who leaps through a posting bill on the warehouse—servants go off, and return with their masters,—inform them Harlequin is in the warehouse—Pantaloon and Chinese demand admittance, and are refused by the porter—at this instant Harlequin appears above, in the store-room, by the crane, winds up the chest, from out of which he takes Columbine—pursuers see them, and again demand admittance, and are again refused—a scuffle ensues, and the scene closes.

SCENE VII.

Landscape.

Enter, the Captain with Sailors, as going on board to set sail—Harlequin, Columbine, and

the Wizard follow, as pursued—they agree with the Captain for their passage to England—and all exit. together—the pursuers follow in search of them—and the Clown informs 'em they have taken shipping—they all go off in pursuit.

S C E N E VIII.

*Sea Port, with a View of a large Fleet of Ships
in motion.*

The Captain re-enters with Harlequin, Columbine, and Wizard—the Captain whistles on the Crew—who inform him every thing is ready for their sailing—and they exit. as to go on board—Pursuers come on, and finding they have set sail for England—agree with another Captain for their passage, to follow them — and exit. for that purpose.

S O N G.

MR. ARROWSMITH.

Loose every sail to the breeze ;
The course of my vessel improve :
I have done with the toils of the seas ;
Ye sailors, I'm bound to my love.

If Emma proves true as she's fair,
My griefs I'll throw all to the wind :
'Tis a pleasing reward for my care,
That my mistress is constant and kind.

My sails are all fill'd to my dear ;
What tropic-bird swifter can move ?
How cruel, to hold his career,
That returns to the nest of his love !

Hoist every sail to the breeze ;
Come, shipmates, and join in my song ;
Let's drink, while the ship cuts the seas,
To the gale that shall waft her along.

End of the First Act.

(21)

ACT THE SECOND.

S C E N E I.

The Gateway to the Tower.

Two Centinels discovered and several Watermen attending—Harlequin and Columbine enter (as just landed) followed by a Waterman carrying a portmanteau—they enquire for a tavern: Waterman conducts them to one—Enter a Macaroni, as going to see the Tower, and is plyed by the Watermen, in the following Catch.

A C A T C H.

By Messrs. ARROWSMITH, GAUDRY,
HUDSON, &c.

FIRST WATERMAN.

Oars, Master, Oars, I'm here at your command;

SECOND WATERMAN.

If a Sculler you want, here's one just at hand.

20

FIRST WATERMAN.

Oars, Sir—

SECOND WATERMAN.

Sculler, Sir.

FIRST WATERMAN.

Down with the tide,
I've a Boat with a tilt, where you safely may
ride;
For Greenwich, your honor, or Chelsea we ply,
In all weathers attend, hot or cold, wet or dry.

BOTH.

Oars, Sir, here am I—Sculler, Sir, here am I.

MACARONI.

Oh, Curse your noisy, bawling throats,
I hate the water, dem your boats—
To the Tower I go, to see fine things,
The Jewels, Armour, Crowns, and Kings;
The Lions fierce, and Monkies tame,
Sweet Civet Cats, and Birds of fame.

FIRST WATERMAN.

Your honor had better go with us.

MACARONI.

To be so pestered!—what a curse:
A noisy crew—Oh fie! oh fie!

WATERMEN.

Oars, Sir, here am I—Sculler, Sir, here am I.

MACARONI.

No, not I—No, not I—No, not I—
They all exit. singing.

Pantaloon and the Chinese, with their Servants arrive, attended by Watermen carrying their baggage—they pay the Watermen, and enquire for some refreshment—Watermen point out the Tavern, where they espy Harlequin and Columbine at the window—they immediately go into the House in pursuit of them—Harlequin and Columbine return from another door—and are making their escape into the Tower, but refused admittance by the centinels—Harlequin then waves his sword, and the scene changes to

S C E N E II.

*The Dens of the Wild Beasts,**(As in the Tower.)*

The keeper enters to them—demands admittance-money, which Harlequin gives him; and while they are looking at the Beasts—a knocking is heard without—Harlequin perceiving 'tis their pursuers, bribes the keeper to conceal them, who puts them into one of the under cells—then lets in Pantaloon, Chinese, and Servants—they enquire for Harlequin and Columbine—Keeper denies any knowledge of them, and demands admittance money to see the Beasts—they pay him, and he sings the following description.

A C H A U N T.

By Mr. W. PALMER.

Now Gem'men, pray take care, and follow me,
And you shall see—what you shall see.

First, here's young NERO—a Lion fierce & bold;
Yet so sagacious is this Beast, we're told,
A Virgin—that was pregnant—he could never
yet behold.

Next, here's a LIONESS, so tame and mild,
With a SPANIEL lives (as tho' 'twere her own
child)

This TIGER, sent from Algiers, by the Dey,
So fierce and ravenous, he'll eat——his dinner,
every day.

Behold how beautiful this LEOPARD, black,
From India came, and here was christen'd Jack;
Brought o'er, with royal gifts of BULSE and
BED,

And many other pretty little things—'tis said.
Next, here's two BEARS from Ruffia, in their
cells,

Who, in good breeding, imitate ourselves;
To stand upon one leg were taught in France,
And here will teach grown Gentlemen to dance.

The Bears dance.

An Eagle of the sun—Two Monkeys with long
tails,
Whose tricks, to please the Ladies, never fails
Mark how they skip about, and lick their paws,
And chatter Potawau—just like the Monstrous
Craws.

While the keeper is proceeding [in pantomine]
to shew the other Beasts, the Clown attempts
to stroke the Lion, who bites his hand, he
roars out, and is some time before they can
disengage him--at last they lead him off, great-
ly hurt—Harlequin and Columbine attempt to
steal out from their concealment, and Chinese
Servant returning sees them ——— Pursues
Harlequin round the Stage, who leaps into
the Lion's den—Servant calls on the pursuers,
informs them where Harlequin is concealed—
The Bears and Monkeys break loose from
their cells, and drive them all off—Harlequin
and Columbine come out again from the
cell——Harlequin waves his Sword, and the
Scene changes to

S C E N E III.

The Spanish Armoury,

[*As in the Tower.*]

With the Figure of Queen Elizabeth, in
armour as she appeared at Tilbury) a beau-
tiful White Horse (captured as a charger)

and a Page attending with her Helmet—
The Room is decorated with the Spoils of the
Spanish Armada.

Enter a Warder of the Tower, who demands admittance money of Harlequin and Columbine—then sings a description of the Scene.

CHAUNT, by Mr. W. PALMER.

Now Gentlefolks prepare your smiles,
And you shall see the Spanish spoils,
Which gallant Drake from th' Armada took,
And made the Spaniards—very foolish look.

Symphony. "Rule Britannia."

The Spanish Gen'ral's shield—thought pistol-
[proof;
Of such mistakes, the Dons have made enough.
As witness, Don Morano's wooden walls,
Weren't proof against great Elliot's red-hot balls.

Sym. "Britons strike home."

Here you behold—in Amazonian dress,
The effigy of our renowned Queen Bess :
Thus, "à-la-militaire—she thought it meet,
To repulse the Spaniards, and review her fleet.

Sym. "God save the King."

At the end of the Chaunt a knocking is heard without, and the Warder goes to answer the door—Harlequin, perceiving 'tis the pursuers, conceals Columbine behind

the Horse—takes the helmet from the Page, waves his sword over his head, and the Figure vanishes — Harlequin then changes his dress to the likeness of the Page's, and assumes his character and situation—Pantaloon, Chinese and Servants, are shewn in by the Warder who describes the Figures to them—and as the Chinese is surveying the Queen — Harlequin, unperceiv'd, hits him a slap o'the face—he, enraged, turns round, and, supposing it was his servant, who stands next to him, retaliates on him—Pantaloon reconciles them—in the mean while the Clown is stroking the Horse, who kicks him, Clown roars out, and comes forward much hurt—Harlequin and Columbine attempt to escape, but are observed—she retires again—and Harlequin being closely pursued by the Chinese, leaps over the horse and through the scene, at which instant the Page rises in his former situation—the pursuers seem surprized, and go off greatly disappointed—Harlequin steals out, and perceiving the coast is clear, brings Columbine forward, waves his Sword, and the scene instantly changes to

S C E N E IV.

The Horse Armoury, [As in the Tower.]

On the right hand, a row of Kings on horseback, in complete Armour; on the left a line

of Foot Armour—with the Figures of John of Gaunt and Will Summers, Jester to Henry the eighth, &c.

Harlequin and Columbine survey the Scene, and hearing somebody coming, retire at an upper entrance ———— Pantaloon, Chinese and Servants are then introduced by the Warder, who sings the following description.

C H A U N T.

By Mr. W. PALMER.

Here's a line of Kings, on wooden chargers
mounted,

Whose deeds have been historically recounted;

Drawn up in martial stile—as at reviews,

And ride as bold as Astley,—or fam'd Hughes.

Sym. Malbrook.

This is the effigy of bluff King Harry,

Who'd numberskiss and some few virgins marry

Edward the 4th here—kiss'd as many more,

And as a concubine, kept pretty mistress Shore

Sym. I kiss'd and I prattl'd with fifty fair maids.

See John of Gaunt—this very John,

Was to a King, Dad—Uncle—Son—

Yet had not himself—the honor to be one.

Oh, what a charming fellow.

This droll Will Summers,—who was buckled

To a fair wife that made him cuckold;

And being dim-sighted—for you know,

That every cuckold shou'd be so——

He wore his spectacles all day,
 With admiration to survey
 The horns which grew upon his head,
 Because the witty jester said,
 Did I conceal them like a blockhead,
 They'd certainly wear out my pocket.
Sym. Room for cuckolds, here comes my lord
 mayor.

Here is a collar—mind its use,
 When wives did cuckold, or abuse—
 This went about their necks,—but then
 'Twas so much call'd for by the men;
 The smiths cou'd never make enough,
 So the good custom was left off.

Sym. The black joke.

The Warder points to the line of Foot
 Armoury.

Behold in ancient armour bright,
 Each warrior small appears;
 But now the times are alter'd quite,
 We strut great grenadiers——

Sym. The grenadiers march.

At this instant the row of Foot Armour
 changes to a line of Grenadiers drawn up,
 resting their Firelocks——Pantaloons, &c.
 seem greatly pleased, and ask the Warder if
 the Soldiers can perform their Exercise — he
 answers in the affirmative, and calls one out
 of the rank, who goes through the Manual
 Exercise, and at the conclusion, Presents and

Fires at the Chinese and Pantaloon, who run off frightened, followed by the Warder laughing——the Servants remain gazing at the Scene, and as the Clown is pointing to the Figure of Will Summers, he nods at him——they afterwards go near the Horses to examine them — when a Trumpet [within] sounds a charge and Drums beat, at which instant all the Horses rear up, and appear in motion, with the Kings flourishing their Swords——the Servants fall down frightened—and the Scene closes.—

SCENE V.

A Street near the Tower.

Columbine crosses the Stage [as seperated from Harlequin] pursued by the Chinese, Pantaloon and Servants—Harlequin follows, and to draw off the pursuit from Columbine, shews himself to the Clown, who immediately calls on his Master—points out Harlequin, whom they attempt to sieze — Harlequin instantly changes himself to the appearance of an Orange Girl, and offers Fruit to sell——Pantaloon rejects it, and exit. greatly enraged with the Clown for deceiving him——the Girl then asks Clown to buy an Orange, who signifies he has no money, and is following his Master — Harlequin then appears to him again in his own character—Clown runs out, and returns with his Master, as before

to seize Harlequin, and are again disappointed by his second change to the Orange Girl--Pantaloon is greatly enraged; strikes Clown for deceiving and goes off--Clown seems pleased with the Girl, and attempts to salute her--she won't consent, and in the struggle he steals an Orange from her basket--and is going away with it--Harlequin again appears to him, and drives him off--Columbine returns from an upper entrance [as having escaped the pursuit]--Harlequin tells her how he has deceived Pantaloon and Clown--and goes off with her, dancing as the Orange Girl.

S C E N E VI.

A Prison.

Pantaloon, having recovered his daughter, brings her on, followed by the Chinese and Servants--he determines to secure her from Harlequin, and gives her in charge to the Keeper, till he can provide the means of returning to their own Country--Columbine appears greatly distressed at the thoughts of the Prison--and the Chinese intercedes for her, but all in vain--she is carried in, and the door locked--then Pantaloon, Chinese with Servants exit.--Harlequin enters--laments the loss of his Mistress, and as he is ruminating on the means of gaining admittance to her, the Wizard appears to him--Harlequin informs him of Columbine's con-

finement — Wizard bids him not despair — then waves his Wand, and the Scene changes to

S C E N E VII.

A Country House and Gardens.

Columbine appears at the door — Harlequin rejoices at her release, and they all go into the house — the Clown enters, sees them together and calls on Pantaloon, Chinese, &c. informs them where Harlequin and Columbine are — and they go in pursuit of them — the Clown remains, and seeing a couple of Rose-trees, attempts to pluck a Flower — the Shrubs immediately change to two Mandarin Figures [of a Man and Woman] who perform a comic dance, in which the Clown joins; and exit. with them — Harlequin and Columbine as closely pursued, return through an Arbour from the Garden, and the Wizard from another — and as Pantaloon and Chinese are following them — the Arbours change to two cages [or places of confinement] and inclose them — they appear at the window gratings, and beg to be released, — Wizard insists on Pantaloon's forgiveness to Harlequin and his Daughter — to the which he seemingly agrees — then the Wizard waves his Wand. They are released and come forward.

RECITATIVE.

By Mr. CHAMBERS.

Rash Sire, come forth, and now forbear
To persecute this happy pair ;
Your own consent has join'd their hands ;
Their hearts are leagu'd in Hymen's bands.
Then, since their vows do mutual prove,
A Father's voice, must sanctify their love.

Pantaloon consults the Chinese, who resigns his pretensions to Columbine—the Wizard presents Harlequin, [as his son] and Pantaloon joins his hand to Columbine's.

A S O N G.

By Mr. CHAMBERS.

Now join to sportive mirth and glee,
The pleasing power of harmony ;
Let music's voice dispel your cares,
And love united end its fears.
You magic sons of mirth advance,
And sprightly tread the jocund dance ;
With festive garlands, straight repair,
To celebrate this happy pair.

The Wizard waves his Wand, and the
Scene changes to

S C E N E the LAST.

A Grand Palace, decorated with Flowers, &c.

Several Figures enter, and form a Grand
Ballet.

T H E E N D